

# THE KENTUCKY KERNEL

Monday Evening, October 13, 1969

UNIVERSITY OF KENTUCKY, LEXINGTON

Vol. LXI, No. 34



## 'All Power To The Workers?'

Members of RYM II, the Black Panthers and the Young Lords street gang chant slogans at a rally following an organized shutdown of an International Harvester plant for alleged maltreatment of employees. The coalition of protesters was part of the less radical faction of demonstrators in Chicago last week to protest the Vietnam war and the trial of eight persons accused of inciting a riot at the Democratic Convention last year. Kernel Photo by Frank Coots

## Teaches Art Of Loving

### USC Professor's 'Bag' Is Love

By RICHARD WHITT  
Kernel Staff Writer

"There are lots of things going on in the classroom," says Dr. Leo Bascaglia, "but my bag is love."

Dr. Bascaglia, who says his class is the "grooviest on campus," is a professor of special education at the University of Southern California (USC). Last year he was voted "Professor of the Year" there.

Bascaglia's speech to UK College of Education students last week was frequently interrupted by applause. At the end of the speech, a group of students mounted the stage and began embracing each other. One student remarked that it made you "want to kiss the first person you saw."

"Americans have come to the point where they are afraid to love," Bascaglia said. He noted that children are taught that men are not supposed to cry or to show emotions. "The sad part,"

Dr. Bascaglia continued, "is that we are really dying of loneliness."

In spite of the bleak picture of the national emotional state, Bascaglia sees hope for Americans.

"This may freak you," he says "but you can learn to love."

Working on this premise, Bascaglia attempts to teach his students at USC the art of loving.

"The first thing a person must learn is to care about himself. You can't give anything away that you don't possess," he said.

Bascaglia says that everyone has unique qualities and that they can find them if they look for them.

"You should search for your uniqueness. Copying someone else is not an education," he said. "The best you can hope for is a poor second if you copy another person."

Bascaglia said that men as well as women must free themselves from "labels" if they are to be loving persons.

"Labels put you in a box," he said. "Man made language to free himself, but we use it to push people away," he continued.

Bascaglia says that he tries to teach his students the joy of giving for the sheer "pleasure of giving."

"We have been taught that love means that you have to get something in return," he said.

He said he requires his students to "give" three hours of time to somebody else. "The results of giving just three hours of time often has amazing results," he said.

## Hoosier Wins Finals In Karate Competition

By RAY HILL  
Kernel Staff Writer

Scores of contestants from throughout Kentucky and many surrounding states swarmed into Memorial Coliseum Saturday morning to compete in the National Karate Grand Championships.

Karate is the art of empty-handed fighting. A karate-man uses his feet and hands to kick, punch and "chop" his opponent down to size.

Occasionally the knees, elbows and even the head are used as weapons against an adversary. But ordinarily a karate-man fights with his hands and feet.

Karate originated in the Orient as a form of hand-to-hand

combat, and only within recent years has it become relatively well known in the United States. The latest Black Belt Yearbook magazine estimates 130,000 persons currently practice karate in the U.S.

In recent years, karate schools have multiplied rapidly. Today in almost every major city, and many small ones, there is a karate instructor.

Because of the recent growth of karate in America, many tournaments are held each year throughout the nation to allow karate-men, and women, to compete against one another to determine the best players.

Injuries are relatively few in karate tournaments because play-

Continued on Page 8, Col. 1

## RYM I Revolution Violent, But Empty

EDITOR'S NOTE: Bob Brown, editorial page editor, and Frank Coots, assistant managing editor, were in Chicago last week reporting on the SDS demonstrations being held there. This is the last of their on the scene reports.

By BOB BROWN  
And  
FRANK COOTS  
Kernel Editors

The Chicago revolution was called because of rain.

It rained all day Friday and evidently the Militant Weathermen do not care for the idea of a wet revolution. Saturday the skies were sunny so 300 of the militants tore through the Loop smashing windows in a repeat of Wednesday night's disturbances.

It is difficult to determine just what their "demonstration" was all about. It seems fairly obvious that the Vietnam war and the Chicago conspiracy trial were only secondary issues with the Weatherman faction.

### Beginning Revolution

Their slogan, "Bring the war home," and statements made by some members of the group would indicate that Chicago was seen as the start of a revolution. If this was the case, they failed miserably.

They spoke of mass rallies involving 10,000 persons, but no more than 500 would join them. They talked about blowing up buildings, but it never came off. They said they were going to form a "revolutionary army," but this consisted of 150 helmeted, club-wielding radicals who ran when the police fought back. Their most brazen acts were kicking a solitary city official in the head, paralyzing him, and breaking a policeman's arm.

### Poor Image

The Weathermen developed a poor press image since they initiated

any violence that was observed. The police were so restrained that reporters walked out of a news conference held Friday to lodge complaints of police brutality when the spokesman would not substantiate his charges.

It could be the Weathermen were just getting their feet wet in preparation for a protracted struggle. If so, they have a lot of catching up to do.

Perhaps the most plausible explanation of the violent tactics employed was made by a Weatherman spokesman who, describing Wednesday night's activities, said, "It was beautiful. For the first time Whites proved they could be as militant as Blacks."

RYM II, the Black Panthers and the Young Lords (a Latin group) use statements such as this to accuse the Weathermen of being "racist." No Blacks took part in the disorders Wednesday or Saturday.

### Biggest Crowd

RYM II, supported by the Panthers and Young Lords, drew the biggest crowd—about 3,000 in a peaceful march through Chicago Saturday—but got very little press publicity. This would seem to lend credence to the Weatherman belief that a group cannot get support unless it has publicity and cannot get publicity unless it is violent.

The most important thing to come out of last week's demonstrations has yet to be decided; that is, which SDS faction will gain the support of the local chapters.

If SDS as a national organization can withstand the internal struggle, which some observers doubt, RYM II will probably come out on top despite its lack of publicity. It would seem that few chapters could support a group who can do no more than play at revolution.



### Touché!

Grand Sparring champion Glenn Keeney jumps into the air and slams a controlled kick into his opponent Bill Wallace as judges look on. Had Keeney completely extended his kicking leg, Wallace would have been a long time getting up from the floor. Wallace and Keeney are from the same karate club in Anderson, Ind. Wallace is rated as one of the top 10 tournament competitors in the United States. He has won 27 trophies in karate tournaments across the nation.



# Headliners Overshadowed By Lesser Stars

## Arlo Guthrie Zapped As Santana Soars

By DAN GOSSETT  
Arts Editor

Every once in a while, the impossible happens and a relatively unknown act garners a greater audience reaction than the feature headliner act. That happened Sunday night at Xavier University Fieldhouse in Cincinnati, when Santana, a latin-rock band, followed Arlo Guthrie.

It was scheduled for Santana to preform first and Arlo to follow, but the airline strikes held Santana up and Arlo agreed to appear first. It's just as well for Arlo that he did. Although he drew thundering applause with his songs and hilarious narrations, Arlo did not show the inspiration that has hallmarked many of his public appearances.

The high point of Arlo's portion of the show was a monologue that preceded "Oh Mary Don't You Weep." It was all about how the Pharaoh turned Moses and "the kiddies" on to hash-spiked brownies, and how the Red Sea didn't really open up, but instead, all of the "kiddies" were so stoned they swam all the way across the Red Sea.

Then, Santana came on. Music audiences in this part of the country have generally not been turned on to Santana, and the Cincinnati audience was in for a big surprise.

They started off with a thing named "No Bamba," and even before they stopped playing, people were jumping up and down with glee. Santana maintained that fever pitch for over two and a half hours, and still had to come back for a 30-minute curtain call.

The main thrust in their music is percussion. Two congoists and a trap drummer lead their way. In a way, these are the soloists and the lead guitar, bass and organ accompany the drums. Outstanding among the three percussionists is Jose Octavio Areas, known as "Chepito". The man is an absolute wizard on the congas. Every time he took a solo break, people would begin to just move their heads in rhythm to the music.

On a couple of numbers, the percussion section would take breaks together. Mike Carabello and Mike Shrieve, master drummers in the own right, joined Chepito during "Soul Sacrifice," which was the last number of the regular set. Even as Chepito is brilliant alone, the three of them together would zonk even the most jaded percussion buff. That was the song that brought the audience into a frenzy, screaming for an encore.

The other three members of the band, Carlos Santana, lead guitarist and leader of the group, David Brown on bass and Gregg Rolie on piano and organ, never really got a chance to show what they could do. That was probably the only thing that detracted from the performance.

Mention should be made of the format for the concert. It was held at the Xavier University Fieldhouse which is roughly the size of Alumni Gymnasium. No chairs or tarps or anything were placed on the hardwood surface, and people just sat on the floor or on blankets.

## Beatles New Album, Study In Regression

By MICHAEL JACKSON  
College Press Service

(Regression: the reversal to a pattern of behavior more appropriate to, or characteristic of, an earlier stage of development.)

"Concept: Music, Philosophy and Politics" magazine describes the Beatles' "Get Back" as "a model of simplicity," and that it is, for the dominant theme of this, the Beatles' newest set, is one of regression.

The set consists of an album, a studio-session photo book and an accompanying film of the recording session, all slated to be released in a package deal this December. The album itself contains 11 cuts, all recorded live in the new Apple studios at 3 Seville Blvd., London. The cover photo shows the Beatles posed on the steps of EMI studios, exactly as they appeared on the cover of their first album, "Please Please Me," in 1963.

In this album there is no background orchestration, no electronic effects, no Eastern influence and even no overdubbing. Only the Beatles and keyboard man Billy Preston are involved.

All of the cuts were composed and arranged before the Beatles went to the studio, so the result is very loose; looser, in fact, than "The Beatles." Listening to this album is like being in the control room of Apple's studios during a rehearsal. Nothing has been edited out or dubbed in, and many times the Beatles stop in the middle of one song and go on to the next.

On occasion John Lennon may

be heard discussing the merits of each song with producer George Martin, and the many breaks during and in between songs are filled with mini jams and warm-up sessions; the format of the album is not unlike a Kafka stream-of-consciousness novel.

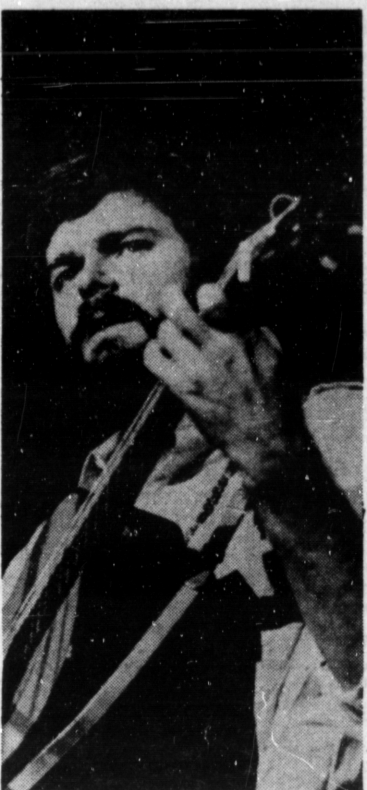
The first cut, "One after 909," was composed by Lennon-McCartney in 1959 when the group was still known as the Quarrymen. The lyrics and deceptively simple rhythm of this song are not unlike "Take Out Some Insurance on Me Baby," another 10-year-old work, but the guitar work, around which everything else centers, is definitely post-"Abby Road," giving the song a ubiquitous retrogression-proaction dichotomy.

To Lennon's cry of, "Do your own thing, men," "Don't Let Me Down" begins. The tone of this version is definitely apart from that of the 45; one can sense the spontaneous cohesion, almost a desperate plea for release, that engulfs. The Leslie amplification process on the lead guitar gives that instrument the versatility of an organ, and the resultant crying sound is used extensively to offset Lennon's plea.

In "You Can Even Take a Pony," Lennon implies that each member of the Beatles is disjoining himself from the others, and the group itself from its followers (from now on "you can celebrate anything you want/you can penetrate any place you go."). "I've Got a Feeling" is McCartney's statement that he is going to stop being manipulated by outsiders.



ARLO GUTHRIE



MASON WILLIAMS

## Jennifer Challenged, But Mason Recovered

By DAN GOSSETT  
Arts Editor

Mason Williams, in an appearance Friday night at the Memorial Coliseum with Jennifer Warren, varied his program a bit by launching a long, passionate and vocal attack against television and the small minds that run it. Bemoaning the control that advertisers and big business have over programming, Williams commented that television "ruins" most of the talented and sincere people that go into that medium.

Williams also commented that country music would be the next to get the schnitzel. He said that Johnny Cash in particular was having problems with his network bosses.

Besides the editorial comment, Williams and company put on a very good show. First to perform was Ben Lanceroni, the show's pianist and musical conductor. Besides being an excellent accompanist, Lanceroni has the potential if not the opportunity or perseverance to be an excellent concert pianist. Unfortunately, Lanceroni played only two selections.

Most of the first half of the show, was devoted to Jennifer, star of the west-coast production of "Hair."

Although her background is theatrical, Jennifer sings the same sort of songs as does Judy Collins or Joni Mitchell. She sings with a great deal of power and force and at times seems to generate a kind of electricity.

She does, however, have some trouble with her voice control. That was particularly evident when she sang "Cajun Train" with Rick Cunha, her guitarist and composer of the song. With the lower notes in the song, she

completely went off-key and missed several notes.

The crowd didn't seem to mind these few mistakes, however. After the last number in her set, "I Got Life, Mother," she got a standing ovation and two curtain calls, which is rare for a second-billed performer. She came very close to pulling off the same sort of coup as Santana would do Saturday night, by outshining Mason Williams.

Williams himself prevented that coup by presenting a show that reflected the same wit and careful planning that is so evident in his book, "Mason Williams' Reading Matter." If nothing else, he proved that he is capable of more than his overarranged simplistic renditions of "Classical Gas" and "Greensleeves."

One interesting part of the show was two rhythmic pseudo-talking blues, titled "Toad Suck-in" and "Tummy Blubbin." The latter is a comment about the poor clowns who feel constrained to lift the gowns of babies and blub their lips against the infantile tummies.

The best number in the entire show, however, was a collaboration between Jennifer and Mason during his final curtain call. The song, composed by Williams, was "A Gift of Song." Although the lyrics are just a little maudlin and inane, it creates the same sort of feeling of love and brotherhood and all that, as does "Break of Day" by Peter, Paul, and Mary, and "Hey Jude" by the Beatles.

Some mention should be made of Bill Cunningham, one of Williams' sidemen. When Williams was introducing the band, he got to Cunningham and said, "This guy plays everything."

That about sums it up, as Cunningham stood out on fiddle, dobro and harmonica.

## STUDENT GOVERNMENT APPOINTIVE POSITIONS

The following positions are available in Student Government work for academic year 1969-1970. Check those in which you are interested and return this form immediately to President, Student Government, 204 Student Center, Campus.

- Director Student Housing**—a cabinet level position with full power and responsibility relating to student housing. Appointment subject to approval of assembly.
- Director, SG Travel Service**—plans charter travel for student groups in summer.
- Director, Teacher Course Evaluation Program**— plans and publishes a comprehensive study of student views toward professors and courses.
- Member, Administrative Assistants Program**—a general introductory program for freshmen and transfer students.

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## Goes Beyond Tradition

## 'Butch Cassidy' Sets New Trend

By BRAD GRISSOM

In our own turbulent times, movie-makers began to get the idea that they could get back to the real West and make it speak to our contemporary condition. To the extent that they wanted to make the outlaw some

sort of symbol for today's rebel, they failed. They found no stark parallels, but odd movies like "The Left-Handed Gun" and "The Professionals," compromises like "Will Penney," and quasi-Westerns like "Bonnie and Clyde," began to appear, all in-

fused with a new excitement, completely breaking with the past.

"Wild Bunch" is the purest and maybe the only example of a new Western genre. "Butch Cassidy and the Sundance Kid" goes beyond both the old Western and what we have come to associate with the new Western. It is, at best, a healthy indication of the new spirit.

The James-Younger gang got wiped out early 1876 in Northfield, Minnesota. Pat Garrett dispatched Billy the Kid, rather ingloriously, in Lincoln County, New Mexico, 1881. The Dalton boys got theirs in Coffeyville, Kansas, 1892. Along the way Sam Bass, John Wesley Hardin, Black Jack Ketchum, and a host of other savage but likeable fellows were also finished off.

This is the essential motif of the new Westerns—"perish by the sword," etc. That's why it's a limited comment and why it remains still "old." The movie makers end up giving us an aesthetic of horror poems, odes, visual essays on death. This can only go so far; "Wild Bunch," a magnificent film in so many ways, showed us some limits. "Butch and Sundance" marks a departure in this respect: until the last reel, only a few men are killed, no blood spurts, and the death of the heroes is never realized: only a final, frozen frame, a perfect idea which must be seen to be appreciated.

But the new westerns have sensed this inherent limitation and have seized on another element, that of legend, how it arises and how it passes away. This element has always been in our westerns, but in the background. The confrontation between Good and Evil allowed little time for it. The new movie-makers, to talk meaningfully about legend, have had to change the scene of the crime, move it up a few years.

"Bonnie and Clyde" plunks you down in the 30's, "Butch and Sundance" go to Bolivia by

way of New York. "The Wild Bunch" was about a group of has-beens who held out against the social contract until the days of Villa in Mexico.

There was a little misrepresentation involved in "Bunch." The last big old-time manhunt in the West was in 1902, when a despicable outlaw named Harry "Mad Dog" Tracy was tracked down in the state of Washington. In the 90's he had run with the most colorful and most skillful of the outlaw bands which, by an odd coincidence, was called the Wild Bunch. It was led by two debonair and deadly fellows named Butch Cassidy and the Sundance Kid.

There is no debate here between fiction and fact, though "Butch and Sundance" stakes out a peculiar territory when an opening title declares, "Most of what follows is true." When the legend being discussed has real referents, we like a little veracity. "Butch" stays on the track, if that matters.

Butch and Sundance are not your typical westerners. For one thing, they took along a school-marmish female companion named Etta Place. For another, when they decided Hole-in-the-Wall was no longer an impregnable fortress and moved out, they had a poignant interlude of bicycle riding in Fort Worth. They had a spending spree in New York City and liked to have their pictures taken (Living legends, like Bonnie and Clyde).

They ended up in Bolivia, working for the mines and robbing them simultaneously. Etta came home; she had forebodings. About 1910, Butch, the most affable and unlikely outlaw in the West, and Sundance, a man who was really deadly with a gun, got done in by a regiment of the Bolivian cavalry.

Those are the facts. When the movie tries to order them, it goes meandering. It begins promisingly enough: a tiny old-time movie screen taking up half of a darkened frame reels off a grainy silent film epic about Butch and Sundance, fulfilling all the conventions. When it's done, we get a dissolve to the "real" Butch (played by Paul Newman).

Butch delivers a wry line or two and joins Sundance at the blackjack table, where they proceed to play the best scene in the movie. It's convincing and real enough, but it cuts to the heart of the matter. We can sense how from these simple facts all the myths will be naturally spun. Having defined a theme, the film shifts to Technicolor, and Butch and Sundance ride off to set the myths straight.

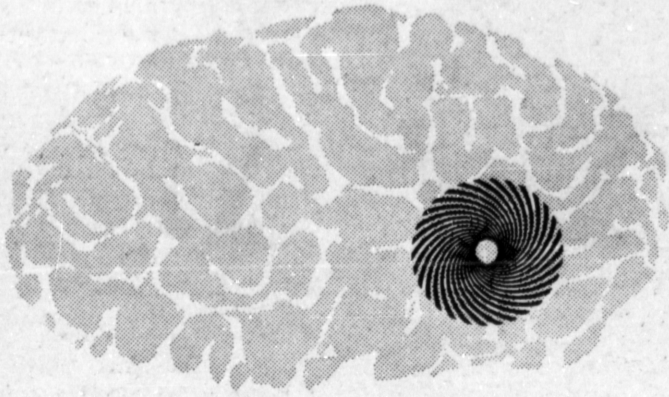
Scenarist William Goldman, emboldened perhaps by the distance of his characters from the "raw" West, wants to make them Rousseauian instead of Hobbesian. Maybe this is the essential insight of the new Western. Beneath all the savagery is still some misguided humanity, some trace of false honor, or some noble perception followed to a dead end.

But Goldman goes overboard in civilizing his boys. Butch is charming, and Sundance, though brutal on the surface, is endearing. Butch often gets outright scared, and Sundance's bravery seems almost fatherly in comparison.

These fellows are humane and lovable; it's the occupation that's wrong. In a fine ironic moment, fatally stark in comparison with the mood of the rest of the film, Butch and Sundance brutally kill some Bolivian highwaymen—but only because they are momentarily on the right side of the law.

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## TODAY and TOMORROW

## THE KENTUCKY KERNEL

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The deadline for announcements is 7:30 p.m. two days prior to the first publication of items in this column.

## Tomorrow

The October meeting of the University of Kentucky Young Democrats will be held at 8 p.m. on Tuesday, Oct. 14 in the Complex Dormitory Central Facility Room 306 (C and D). The meeting will feature some of the candidates running in the November General Election in Lexington. All are invited to attend.

## Coming Up

The weekly Student Government Executive-Student-Press Meeting will be held in the Student Center Room 309 at 4 p.m. on Wednesday, Oct. 15. All interested students are invited to attend.

Anyone interested in the UK Experiment in International Living for a summer abroad as UK's ambassador,

contact Bill Peterson, 252-3774, or Sue Dempsey, 254-6805.

Applications for the Little Kentucky Derby subcommittees may be picked up at the East Information Desk at the Student Center.

Application forms for the Rhodes Scholarship are now available along with information pertaining to the qualifications necessary in Bowman Hall, Room 326. Applications should be filed as early in October as possible.

There will be a meeting of all Freshman and Sophomore students interested in majoring in English, with a specialization in comparative literature, at 3:30 p.m. on Wednesday, Oct. 15, in the Classroom Bldg., Room 345. For further information contact Dr. Greenway, 230-A McVey, ext. 2684.

All interested students and faculty are invited to the Christian Science College Organization meeting at 5 p.m. on Oct. 15 in Room 308 of the Complex Commons.

## The 5th DIMENSION



NOVEMBER 1st

8 p.m.

MEMORIAL COLISEUM

Presented by Student Activities Board

AS A PART OF HOMECOMING WEEKEND

Ticket Sales Start Wednesday, Oct. 15 — Student Center

Tickets \$2.50  
\$3.00  
\$3.50



'Please! We've Got To Stop Winning Things!'



## Kernel Forum: the readers write

### Football Seats

To the Editor of the Kernel:

I would like to call to the attention of any residence hall floor or organization which plans to use the new group seating plan for Saturday night's football game a part of this plan which may have been overlooked.

Any group using the plan must have two forms filled out before the lottery Tuesday morning at 11:45 in Room 545 of the Office Tower.

One form is for the listing of all students whose identification cards are being turned in for tickets. The other, which must be filled out in duplicate, is for stating the total number of tickets desired and authorizing someone to pick up the tickets and ID cards. The latter must be signed by the president of the organization or the corridor adviser for the floor.

Both forms are available in the Dean of Students Office (fifth floor of the new tower) and can be filled out before the lottery if picked up early enough Tuesday morning.

I would also point out to those students who will be in line Tuesday morning that they will be rewarded with the best student tickets (all the student seats in Section C), and two additional ticket windows are to be open during the first hours of distribution. The times for picking up tickets in front of the Coliseum are exactly the same as they have been all season, and one person can still take six IDs and get tickets for himself and five other students.

STEVE BRIGHT  
Student Government  
Representative

### No Moratorium

I am concerned about the university's position regarding the proposed Vietnam Moratorium scheduled for Oct. 15th. In the past, I thought that a university was to be considered an institution of learning and therefore, it should try to remain open to all points of view. In accordance with this assumption, shouldn't this university as well as all the others refrain from advocating a single policy or idea?

According to the "Kernel" dated Oct. 6th, the purpose for our involvement in the nationwide moratorium is to learn more about the war and to honor the lives lost in Vietnam. Only the article regarding the religious liberals touched on the impact of this pressure act. I am afraid that too many students are unaware that our participation on the 15th would entail more than just a huge memorial service or day of learning. It would serve as a vote of support to the immediate

withdrawal of our troops and in other words an end to the Vietnam war.

Whether this seemingly simple solution is supported by the majority of students, I feel is irrelevant because various university departments are assuming too much by subtly coercing the students' actions. Why not let the students cut class individually on the 15th if they can afford to and choose to, but let's not encourage others, who are either apathetic or else completely disagree, to honor this brainstorm.

MARY ROSS  
A&S Soph.

### Back To The Bible

I feel that we, the students of the University of Kentucky, should immediately (if not sooner) come to realize that it is now time to evaluate our position objectively concerning the basic issues of the day, specifically:

What is the correlation between carefully-developed ideological theories and practical social action? What effects do the moral standards of the generations that preceded us have upon our generation, who must assume the responsibilities heaped upon us before we have had a chance to develop our potentials in leadership, technical ability, and service to those of our generation and those generations that follow? Lastly, how do we prepare ourselves to assume these responsibilities in light of both what we believe is right and what we think are the best solutions for solving the problems of mankind?

We are faced with both personal and general issues for which the answers to the problems involved are not easy to come by. We are faced with the paradox of planning our own individual futures and careers, while at the same time we are harassed continually with new and unavoidable complications in our normal daily functions as well as general problems relevant to us all, such as political issues, moral questions, econom-

ic developments, and that age-old concern of us all, should Church and State remain separate?

In the context of these troubled times, we have met with numerous dead-ends in our search for spiritual guidance. Prayer has been taken out of the public schools. Campuses are being disrupted by disillusioned, dissatisfied, and alienated youth, who did not ask for the problems brought upon them by previous generations.

Resolution of conflict abroad seems to be out of reach. What can one do?

The answer, my brothers, is no further than the Holy Bible that is now probably collecting dust on your bookshelf. If it does not seem "relevant," then maybe, you need explanation by someone who is qualified to give it to you. If so, write: Herbert W. Armstrong Box 111 Pasadena, California.

REV. H. PAUL SHERMAN  
A & S Sophomore

### Yea Kernel, Maney

This letter is suggested reading to all the "anti-Maney's" who suddenly have surfaced of late. I was wondering when you plan to read (for the first time?) Mr. Maney's column of the 7th. Now that you have all spouted off your liberal indignities, I thought you might wish to read it for content, i.e. the point he was trying to make. You seem to have just read over it quickly, picked out one small point and scurried to your typewriters to slap Patt Maney. Let's examine a few of these brilliant analysis of Mr. Maney's work.

To Mr., Mrs. and/or Miss Shotsy Faust, sophomore. You center on the belief that Patt is against exposing UK students to other cultures. Where did he say that? He merely stated that Student Government should not have to foot the bill for every group that wishes to honor their personal hero. He did not equate Gandhi with Messrs. Goldwater and Kennedy except that other groups would possibly like to sponsor affairs for their personal

hero with S.G. funds. But back to your envisional problem of his disliking to expose himself to other cultures. I imagine that he has been exposed to cultures more closely resembling Gandhi's than yourself, as his extensive traveling in Australia and Indonesia would attest.

To Mr. Will Parkerton, Sociology Grad. Student. I say to you, Mr. Maney never assailed the ideas of Gandhi in his column. Furthermore, I wonder just how deeply you thought about his words before you came to the conclusion that its primary purpose was to be used as a vehicle to "malign the incumbent regime." You suffer the Editorial staff of the Kernel badly if you believe they would print a column that only obliquely touches its main point in a parenthetical phrase.

There is no telling how many other letters will have been published between the time this one is written and the time it is printed, but I am sure they will all ferociously attack Mr. Maney for being against Gandhi Day instead of being against a misallocation of Student Government funds.

BOB BAILEY  
A & S Senior

### Boo Kernel, Maney

I read with great sadness the article (trash) written by Patt Maney which appeared in Kernel soap box on Oct. 7. I am really surprised that a paper like the Kentucky Kernel would have published such an article which casts a slur on the Father of the Nation of 550 million people. The trash-er-article abounds in errors. She (may be He) needs to brush up on her general knowledge. First of all, Gandhi would have been one hundred years old on October 2 and not on October 4. Second, there is no news paper in India by the name Bombay Times. Third, the total number of members of Indian Student Association is about 70. How she arrived at a figure of 220 is still a wonder to me. Finally, she has misspelled the name of the man she was referring to. It is MOHANDAS KARAMCHAND GANDHI and not MA-HANDAS GHANDI. I am surprised that a member of the student community of America cannot spell Gandhi's name correctly. Maney implies that Indian Student Association demanded the money. This is false. I have it from the President of the association that no money was asked for. Mr. Editor, by publishing the trash you have aggrieved and insulted the entire Indian community on the campus. I feel you owe us all an apology.

N. D. NARASIMHAN  
Engineering Grad. Student

## THE KENTUCKY KERNEL

UNIVERSITY OF KENTUCKY

ESTABLISHED 1894

MONDAY, OCTOBER 13, 1969

Editorials represent the opinions of the Editors, not of the University.

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Kernel Photo by Bob Brewer

Going

Nowhere

A Baby Vol runner is gang tackled by UK's freshmen. Mistakes late in the game cost the Baby Wildcats a 21-6 loss.

## Mistakes Costly; UK Freshmen Fall, 21-6

Kentucky's Young Wildcats proved they possess the qualities to be a good football team despite their 21-6 loss to the Baby Vols of Tennessee Friday afternoon.

What started out to be a good solid football game turned into a long afternoon for UK as mistakes continually cost them points.

The first quarter proved to be one of ball control as both teams exhibited fine passing combined with powerful running attacks.

Tennessee scored first, consuming seven minutes, as the Vol Juniors took a 7-0 lead. The UK frosh came right back behind the running of Cecil Bowens and Arvil Carroll.

Kentucky managed to get down to the one yard line before a five yard offside penalty stalled their drive. They elected to try for a touchdown instead of going for three points and Asher's pass for tight end Kenny King fell incomplete.

Tennessee failed to capitalize on a couple of UK fumbles by Bowens and Carroll and two field goal attempts were wide as the half ended.

A recovered Tennessee fumble on their 35-yard line set up Kentucky's touchdown in the third quarter. On the next play quarterback Tom Asher hit Darryl Bishop for the score but the extra point attempt was wide.

A lucky break gave Tennessee its next touchdown.

With third down and short yardage Tennessee quarterback Jimmy Allen tried to sweep his left end. He appeared trapped behind the line of scrimmage but at the last minute lateraled back to fullback Charlie Young and Young went the final six yards untouched.

Tennessee's final score came on an interception. Conrad Graham picked off a Tom Asher aerial and returned it to the Ken-

tucky 37. Seven plays later split-end Doug Jarboe caught a deflected pass and scampered to the UK one where fullback Lamar Caldwell went over for the final score.

Though the score was one-sided, Kentucky showed it had the speed and power to stay with the best. The offense amassed 313 yards total offense, 111 rushing and 202 passing, and could have picked up a lot more had they received a few breaks.

At least three of four times, Bishop, who is thinking of playing basketball for UK, raced downfield, outleaped his defenders, only to have the pigskin slip away at the last minute.

Young Wildcat quarterback Tom Asher spoke for the entire team when he said disappointedly, "This was our first game. We have to iron out our mistakes. Tennessee has played one game already but they got the big plays today."

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That second win was a thriller—down to the last 16 seconds. With that amount of time showing on the scoreboard clock at Blacksburg, Va., Kentucky got the break of the game.

Trailing 7-6, Virginia Tech had a chance to win its first game of the season after three close, but losing efforts.

Jack Simcsak, the VPI kick-

ing specialist, had to make a 46-yard field goal to give Tech the win. Earlier Simcsak booted a 55-yarder.

But despite the urging of the West Virginia homecoming crowd, Simcsak saw his kick fade off to the left, giving Ray and crew a reviving win after a humiliating loss to Auburn the week before.

Tech coach Jerry Clairborne, who is a UK graduate, couldn't place any blame on Simcsak, only praise for even playing.

"He just kicked tremendously. He was in the infirmary with

a cold and fever from early Friday until before game time, and we didn't know if he would play or not."

The missed three-pointer by Simcsak made it an even more enjoyable win for the Wildcat defensive unit.

Led by defensive end Dick Palmer, tackle Dave Roller and linebacker Joe Federspiel, the defense held the opposition to their lowest output of the year.

Clairborne said he thought his VPI team "played a pretty good football game. Only missed opportunities hurt us."

Bernie Scruggs replaced injured Stan Forston and scored UK's lone touchdown on a 16-yard run.

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## Heavy Competition In Black Belt Division

Continued from Page One  
ers "pull" their blows and do not extend them fully into the opponent. In a real combat situation, a karate-trained person "pulls" nothing. He smashes away for keeps.

However, injuries do occur

in karate competition. In the heat of battle, it is difficult to always judge exactly when to "pull" a punch or kick.

Many different trophies were awarded for various forms of karate competition. But what every black belt wanted most was

the grand championship trophy.

Finally, after many tense battles, providing beautiful displays of speed, muscular control and highly polished techniques, two black belt fighters entered the ring to battle it out for the grand championship.

They were Glenn Keeney, winner of the lightweight black belt sparring division, and Bill Wallace, winner of the heavyweight division. Both are from the same karate club in Anderson, Ind.

The match then went into a "sudden-death overtime." The

first man to score a point would win.

Both men were cautious. They circled slowly with the stealth of leopards, neither wanting to expose a vital area. Suddenly Keeney shot out a lightening fast blow and was the winner.

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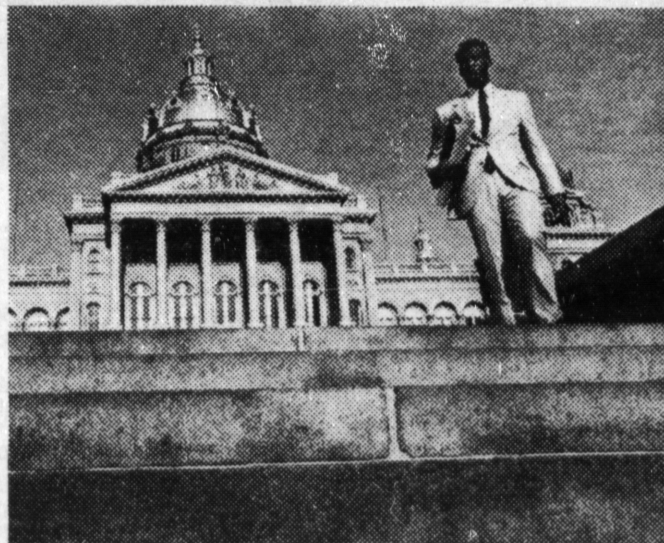
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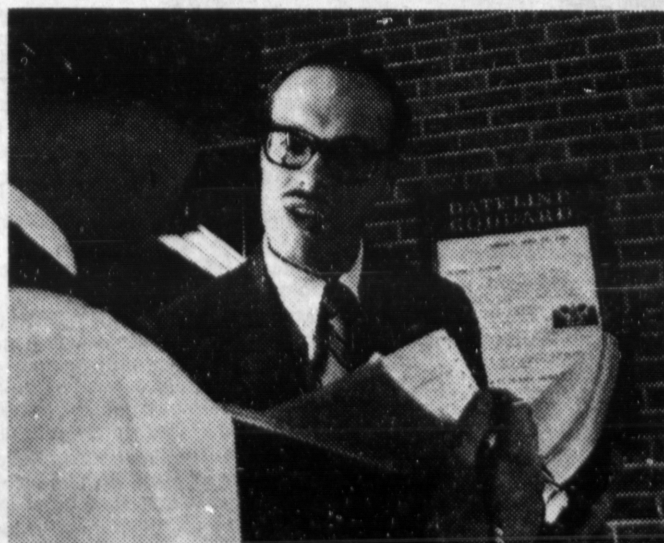
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